

KERAMIC STUDIO

Vol. VIII, No. 2

SYRACUSE, NEW YORK

June, 1906



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 Mary J. Coulter, 2d Vice-President.
 Lulu C. Bergen, Recording Secretary.
 Cora A. Randall, Corresponding Secretary.
 Mary A. Farrington, Treasurer.

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Each piece, the individual work of the exhibitor, was passed upon by a Jury composed of the officers and members of the Executive Committee.

The following prominent Artists were represented in the Loan Exhibit. Mr. M. Fry, Mrs. K. E. Cherry, Mr. Franz Bischoff, Mr. F. Aulich, Mr. H. O. Punsch, Miss Dorothea Warren.

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Our President in her address spoke of the work as having passed a severe jury and having been admitted on merit alone, our pieces being of a high standard and of improved design being our greatest need. We want a school of Ceramics beginning with American clays and carrying it through all the processes of fire. Examples of coarse pottery, finer porcelains and the finest enamels are in our exhibition this year. The Correspondence Class in which we have been experimenting is now fully established and it promises to be the most successful undertaking of the League. The corrected lines are easily understood, while technical terms of critics previously used are as unintelligible to most of us as Greek. A careful study of the exhibition shows there is not the influence of friends or superior ability that has put a few in the lead, but an early start along the right lines and ceaseless toil. Ruskin says "If you want knowledge, you must toil for it."

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 Mr. Suffolk of Pittsburgh, Duquesne Club.
 Miss S. Sanborn of Denver.
 Mrs. Katharine Lindsay of Topeka, Kansas.
 Mrs. Ida Johnson of New York.
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Respectfully submitted,
 M. ELLEN IGLEHART.
 Recording Secretary.

TREATMENT FOR SCOTCH YELLOW ROSE

(Supplement)

Ida M. Ferris.

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Paint flowers with Lemon Yellow and Cadmium, shade with Hooker's Green No. 2 and Indian Yellow. Leaves, No. 1 and No. 2 Hooker's Green, Burnt Sienna and Payne's Grey. Background, Lemon Yellow with overlaying shadows of Green and Payne's Grey letting the yellow shine through. Darker background, New Blue and Payne's Grey, touches of Burnt Sienna on stems and stamens.

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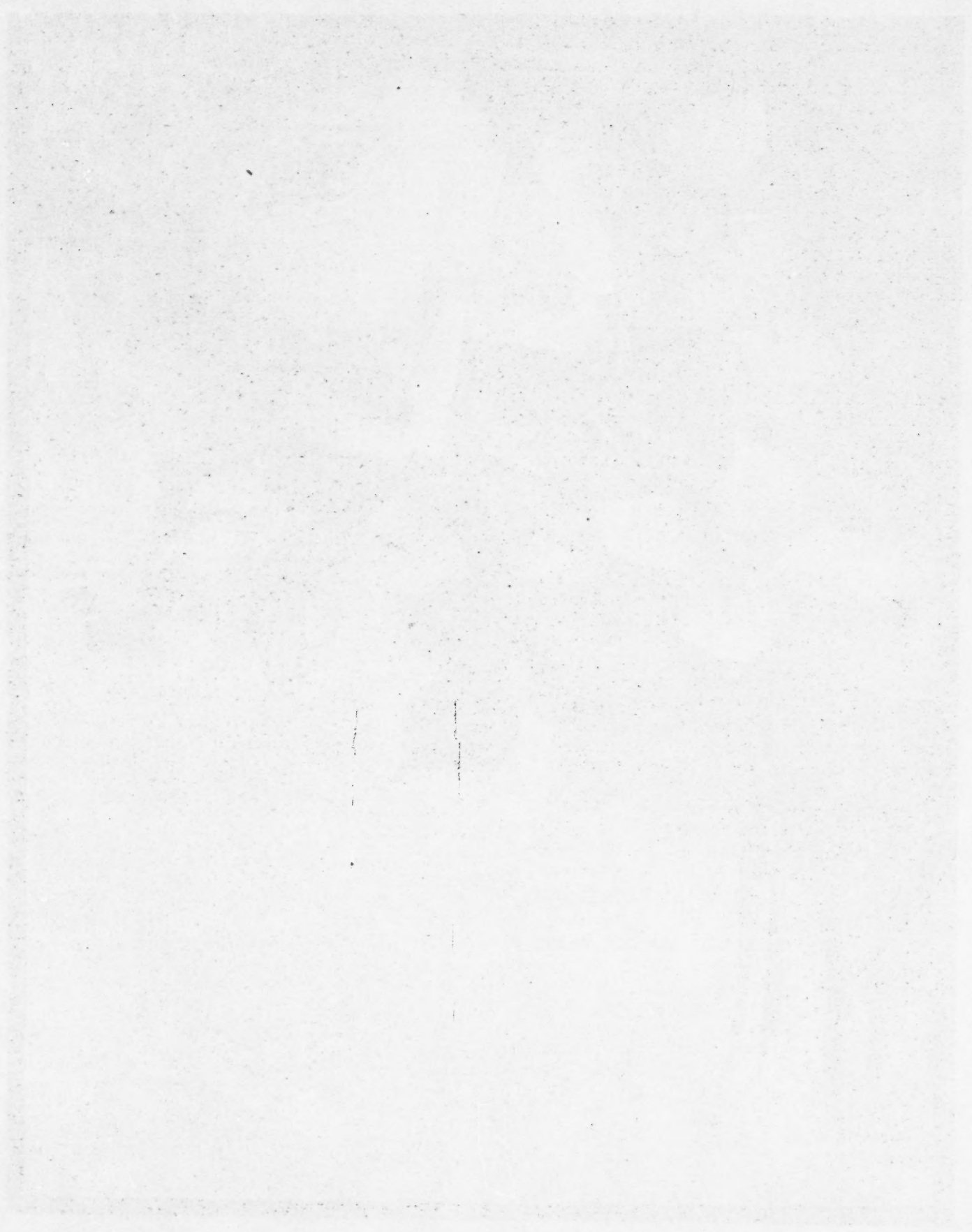


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SUPPLEMENT TO
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YELLOW WILD ROSE—IDA M. FERRIS

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SYRACUSE, N. Y.

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NATURALISTIC ROSE, FIRST PRIZE—ALICE SEYMOUR

(Treatment page 26)

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LIST OF BOOKS

The Rose Book, containing some of the best rose studies and designs published in Ceramic Studio.....	postpaid \$ 3.00	Tulip Ware of the Pennsylvania German Potters, by Edwin A. Barber, in paper cover.....	postpaid 1.10
The Fruit Book, containing some of the best fruit studies and designs published in Ceramic Studio.....	postpaid 3.00	Tulip Ware of the Pennsylvania Potters, by Edwin A. Barber, cloth, limited edition.....	postpaid 3.75
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 Recording Secretary.

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(Supplement)

Ida M. Ferris.

IN CHINA COLOR

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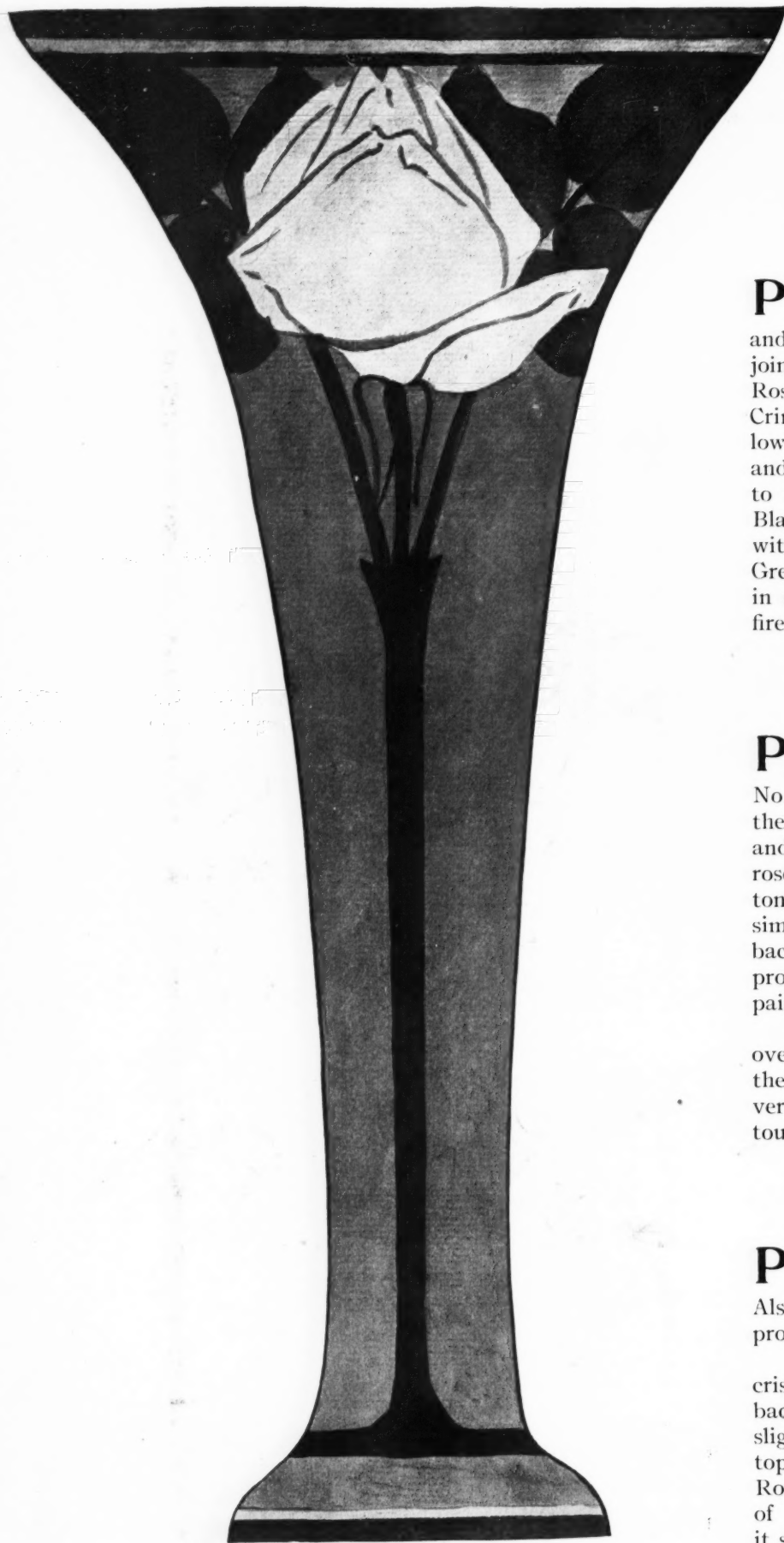
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NATURALISTIC ROSE, FIRST PRIZE—ALICE SEYMOUR

(Treatment page 26)



DECORATIVE ROSES, SECOND PRIZE
—OPHELIA FOLEY

DECORATIVE ROSES, SECOND PRIZE

Ophelia Foley

BACKGROUND and outline of roses, 1 part Grey for Flesh, 1 part Yellow Brown, 1 part Grey Green, For roses, 1 part Pearl Grey, $\frac{1}{2}$ part Yellow Brown, $1\frac{1}{2}$ part Yellow Red. For leaves, 1 part New Green, 1 part Grey for Flesh.



NATURALISTIC ROSES, FIRST PRIZE

Alice Seymour

PRINCIPAL rose and bud, very thin wash of Rosa. Touches of Copenhagen Grey where petal curls over, and little Albert Yellow on turned back petals where they join calyx. Centers and dark shades, American Beauty Rose; in background American Beauty Rose shaded with Crimson Purple. Light leaves, blueish green, use $\frac{5}{8}$ Yellow Green and $\frac{1}{8}$ Sea Green. Dark leaves, Olive Green and Black Green. Background, dark blueish green at top to Copenhagen Grey at bottom. For dark color use Black Green, Dark Blue and little Black. Powder top with Copenhagen Blue and lower part with Copenhagen Grey, powder over some of the design. Same colors used in second and third fires. Add shadow leaves in second fire, Dark Blue and Pompadour.



NATURALISTIC WILD ROSES, SECOND PRIZE

E. Louise Jenkins.

PAIN'T the background first, using for the lighter parts a soft grey lavender tone made of Yellow Green with Violet No. 1, and a bit of Rosa in the brush now and then. For the darker portions use Dark Green and Brown Green, and a little Yellow Brown to liven it up some, under the roses. Paint next the background leaves, then the lighter toned ones, using Yellow Green, and keep them flat and simple. The roses next with Bischoff's Rose, dragging the background color into the darker ones, to give them their proper greys. Retouch with the same colors for the second painting, and bring up the detail, as much as is desired.

For the third painting put a flat wash of Violet No. 2 over the background and most of the leaves. Retouch the roses with a wash of Rosa in the darker parts, and a very little of Aulich's American Beauty, for a crisp little touch of strength near the centers.

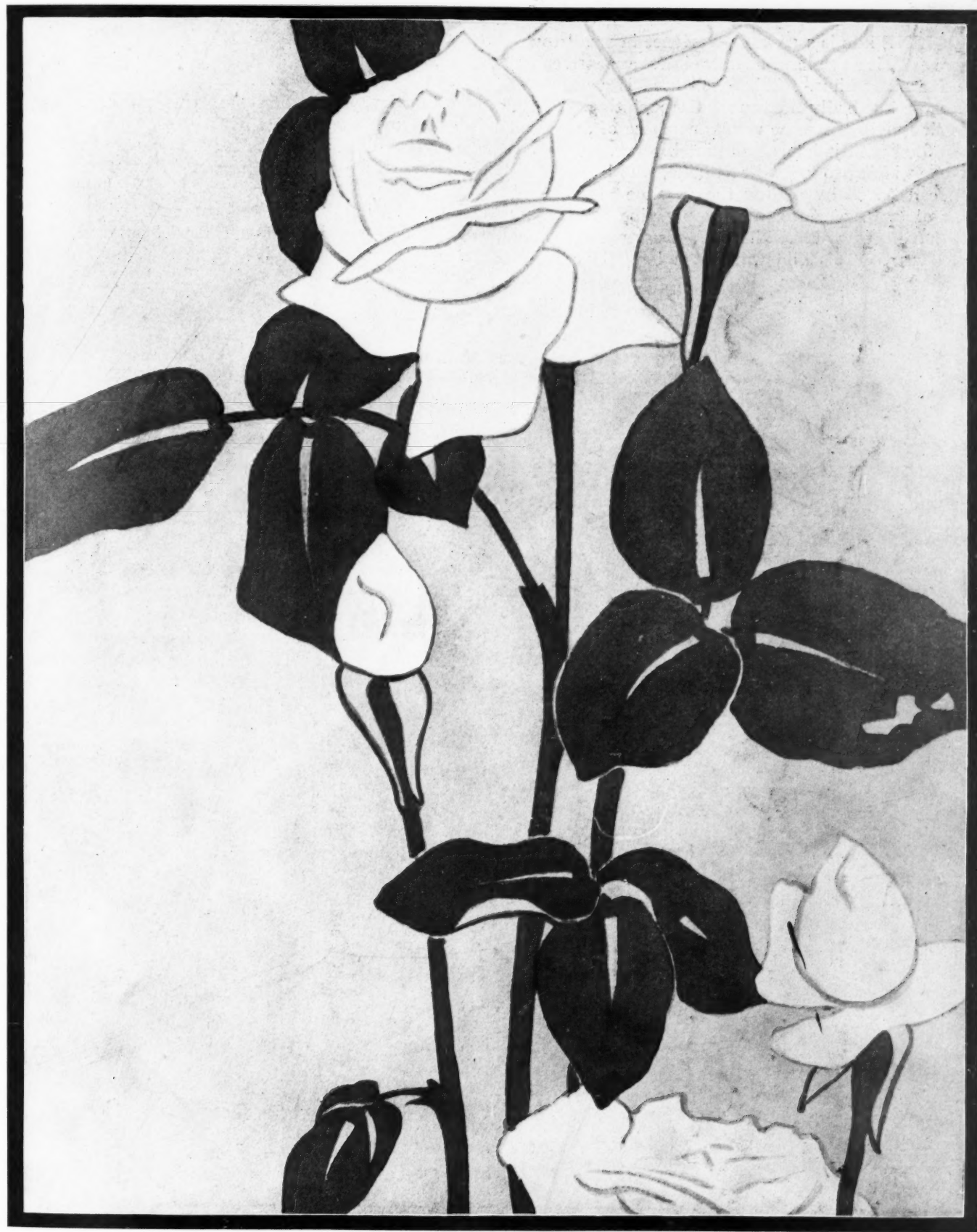


NATURALISTIC ROSES, SECOND PRIZE

Margaret Overbeck.

PAIN'T the roses in the light with Rose, a little Grey Green and Yellow toward the base of petals in top rose. Also use a little Grey Green in the tender shadows of less prominent ones to right and below.

For shadows use Rose darker and Ruby for a few crisp darks in centers and deepest shadows. Carry the background on while flowers are wet, blending colors slightly when forms are less distinct. Use Grey Green at top and to the left, shading into Blue, Violet and a little Rose toward the right. Make lighter part of background of Albert Yellow to left and above flowers. Let it shade into Grey Green at left, and down work into Yellow Brown, Dark Green and a little Violet of Iron in the indistinct foliage. Paint prominent leaves in Apple Green and Yellow, Olive Green shading with Brown, and Dark Green, keeping the foliage richest in the most distinct parts, letting roses and background and foliage all blend together.



DECORATIVE ROSES, SECOND PRIZE—OPHELIA FOLEY

THE CLASS ROOM

The publication of articles on Grounding, Tinting, etc., is postponed for lack of space.

FIRING WITH GASOLINE.

Edith Cornelia Wherritt.

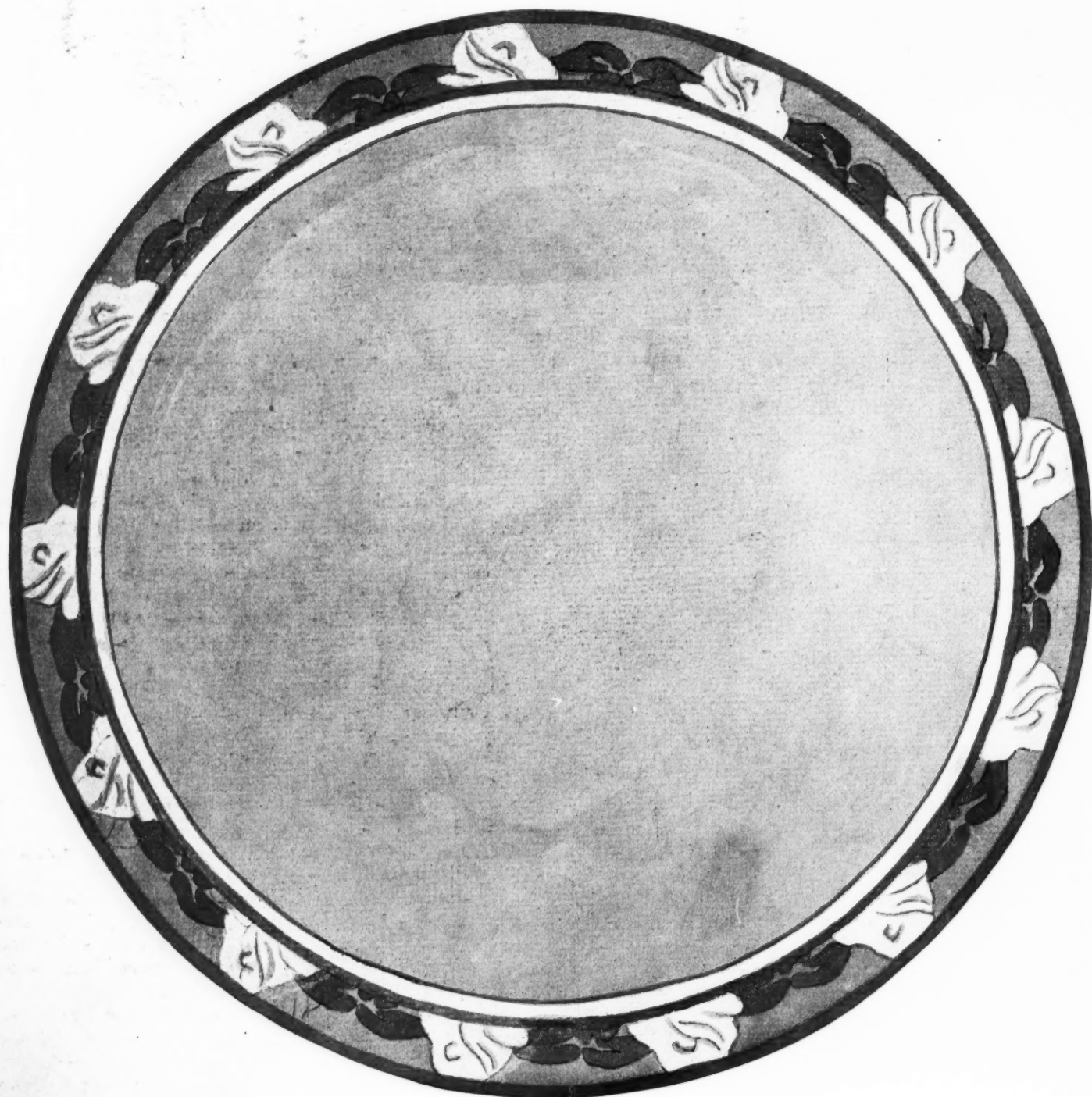
A GASOLINE kiln is a great convenience in small towns where there is no gas and I believe is less expensive than some of the other kilns. China well fired is a source of great pleasure but badly fired most disappointing. Firing with gasoline gives the same results as those of any good kiln when fired with judgment and intelligence.

Anyone wishing to fire with gasoline, who has a Wilke gas kiln, can do so by adding the gasoline attachment, consisting of tank, generator and supply pipe and costing \$8.00. I have used a Wilke kiln with gasoline attachment for eleven years. This kiln will last a long time by re-

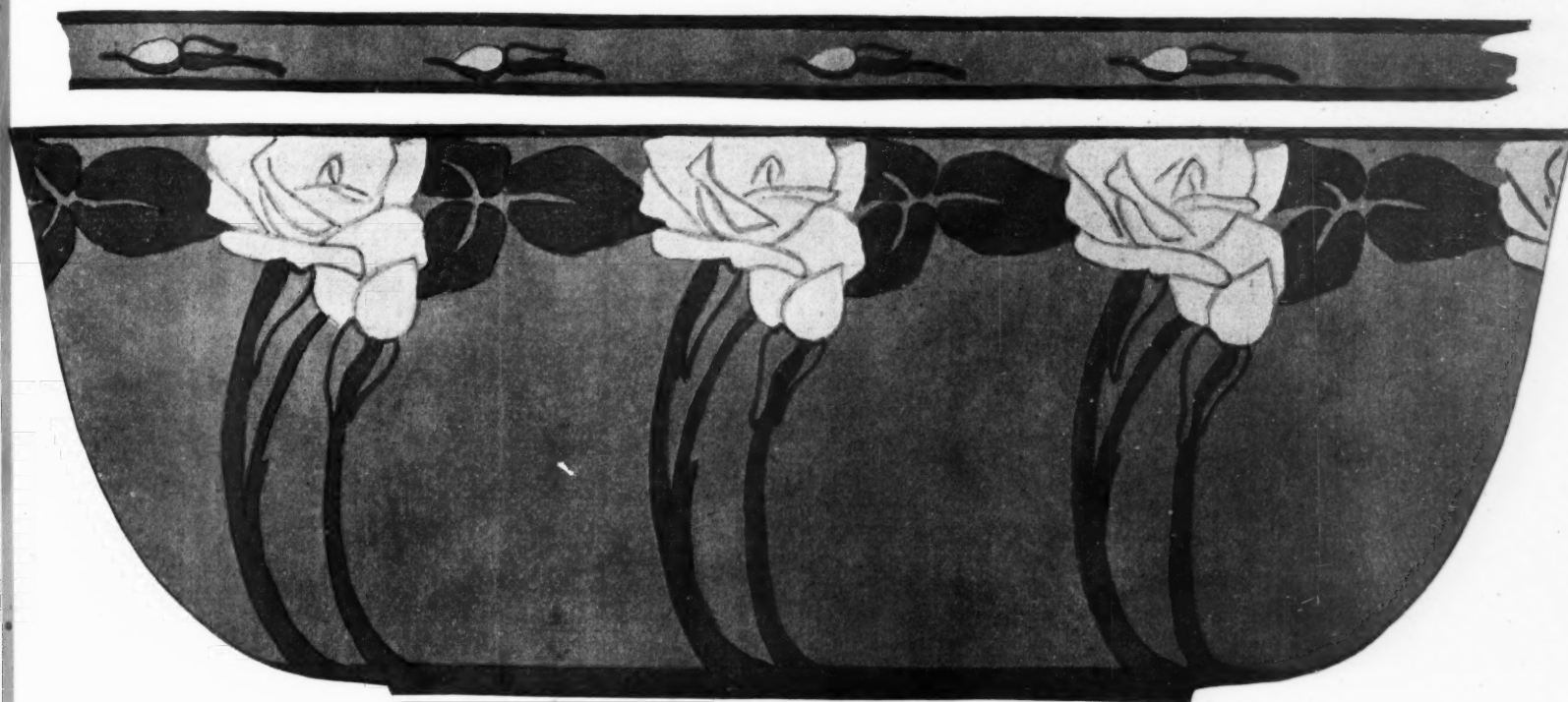
newing portions which may have become warped or otherwise unfit for use. Some parts of my kiln have never been replaced. A No. 4 kiln stacks to very good advantage and is about the correct number for firing articles of medium size, the firing pot being 15 inches in diameter by 19 inches deep.

The first thing to consider is a safe place for the kiln, safe, as regards the remainder of the house. The basement, if dry, is excellent for this purpose. Cover the ceiling above the kiln with asbestos paper. Protect the floor beneath with a sheet of zinc or sheet iron.

Fire with a pipe. It carries off the fumes and gives a better draft. If there is no chimney handy put pipe through a window. Surround the pipe with tin. Use the same test of gasoline which is used in stoves. The higher tests are more explosive. The tank holds two gallons



SALAD PLATE, THIRD PRIZE—OPHELIA FOLEY



DECORATIVE ROSES, SECOND PRIZE—OPHELIA FOLEY

and can be filled any time before lighting the generator. If you are careful in handling gasoline there is no danger. A new kiln must be fired to rose heat before using. Wipe off the shelves, lids and inside of pot and the kiln is ready for use.

The kiln must always be dried out before stacking or the moisture will cause white spots on the china which at times are almost impossible to cover. Before drying your kiln, put the shelves in and all the lids on.

GENERATING THE GAS.

Open valve of generator and let the little cup run full of oil, close and light. When it is almost burned out slide the cup around to the right as far as it will go and open valve again so that the gas will ignite at top of generator. Let the generator burn until it burns evenly without puffing. Light burner with a long taper inserted through one of the openings in base. Turn on about a half head of gas for five or ten minutes until the kiln is thoroughly heated. After this is done put out the burner, leaving the generator burning low and proceed to stack the kiln. Stacking immediately after drying saves the time of generating which is from twenty to thirty minutes. If flame should fly back in mixing pipe when starting the burner, turn out burner for a few moments and light again.

FIRING.

Relight burner and let burn low for fifteen minutes. Turn on gas gradually until a full head of gas is obtained. It is not wise to allow flame to pass through hole in the second lid more than four or five inches as small particles of soot are apt to settle back in the kiln.

Watch your china through the cone shaped opening in first lid. The firing-pot first becomes rose color, then white and the china is clearly defined. When it grows a little indistinct again turn off burner and generator. Experience will teach you when to turn off your kiln. If the kiln is properly stacked according to the colors, it will not injure any of the colors to allow all of the gasoline to burn out. The time required for a firing is from 2 to 2½ hours,

but your chief object is to fire the china well whether it takes 2 or 3 hours. Be careful that the generator burns all the time during the firing or the gasoline will run into the mixing pipe, ignite and smoke badly.

The kiln will cool in about four hours but the best time to fire is in the evening so that it can cool over night. This prevents warping and prolongs the usefulness of the kiln.

o o o

FIRING WITH A WILKE GASOLINE KILN.

L. L. Marsh, Beloit, Wis.

The Wilke kiln looks very much like a large round stove. It consists of a firing-pot, jacket, and large burner under the firing-pot. The opening is at the top; and there are three covers, one for the firing-pot, one for the jacket and the hood to carry the smoke to the chimney pipe. The covers should be arranged so that the openings are in line, that it will be possible to see into the kiln while firing.

The generator is at one side near the floor. There are two screws and a switch to manipulate. The screw nearest the kiln is for the kiln burner; the other is the generator screw. Turning either screw *to the left*, turns on the gas or gasoline; turning *to the right*, shuts it off.

The switch has a cup and opening, and is used in starting the generator.

The kiln should be placed some feet away from the wall, with plenty of zinc and asbestos paper on the floor, and bricks under the feet. A good chimney connection is very desirable.

Fill the tank in the daytime and some time before firing, taking care that no gasoline is left on top of the tank after the cover is on. It is well to warm the kiln before firing, as this expels the dampness. When firing often, it is sufficient to dry the shelves and cover.

Some dry the kiln while placing the covers, but there is danger of soot from the pipe above falling into the kiln on the china. A cloth over the pipe will prevent this, while stacking, and one over the edge of the kiln will protect the sleeve, as well as the china.

In lighting the fire, have plenty of matches and a taper with one end dipped in kerosene. The first thing to be done is to heat the generator. To do this, turn the switch cup under the generator screw. Turn the screw so that the gasoline will run into the cup and fill it full. Turn the screw back and light the gasoline in the cup taking care that a breeze does not blow the flame away from the generator. When the gasoline is consumed, turn the switch to the right, so that the opening is now in front of the generator screw. Turn on the gasoline and light the generator at the same time. *The Generator should be kept burning all through the firing.* If this effort is not crowned with success, wait until the little cup has cooled before trying again, as the hot cup will evaporate the gasoline as fast as you try to fill it. All this is very much like the gasoline stove. Burning inside the generator may be corrected by increasing the flame a little, or by turning off and relighting. Water in the gasoline will make it sputter. Much depends on the generator working well, so it is wise to protect the flame from drafts.

After ten or fifteen minutes remove the damper nearest you to light the kiln burner. As you turn the screw nearest the kiln, put your lighted taper through the opening over the burner, and your fire is started. If it should burn in the mixer (the pipe to the kiln burner), it will make considerable noise, but no harm will be done. Only turn out the flame and light again.

Note the time. Increase the flame a little every five minutes until you can see the flame over the firing-pot, taking care to turn on gradually so as not to crack the china. Noises caused by the expansion of the kiln may make you think the china is cracking, but need cause you no alarm. In half an hour the fire should be going at full head and your part is to watch and wait.

At the end of the first hour, there should be a little redness in the bottom inside the kiln. By the end of the second hour the china should be red. At the end of the third hour, the cover to the firing-pot should be a bright red and inside the kiln a cherry red color. This is soon followed by a white mist which indicates that your firing is done. Three, or three and a half hours is needed for firing with the No. 3 Wilke kiln, and about five for cooling. Less time is needed with a smaller kiln and more with a larger one.

Perhaps a word should be added in regard to care of the kiln. The burners should be cleaned occasionally with a wing, as soot collects. Whiting on the shelves and on the inside of the fire pot is good. Leakage in

the screws and tank should be looked after by the hardware man. Worn out parts may be replaced.

o o o

FIRING WITH A FITCH CHARCOAL KILN.

Eleanor C. Small, Bellefourche, S. D.

If there are others like myself, who work alone, and find experience a dear teacher, perhaps what I can tell them may be of some assistance. I use a Fitch charcoal kiln No. 3 and find the work just as good as some I have done with the Revelation.

The first thing to do is to have a good shed or out-building, where there is no floor, plenty of good charcoal and kindling. In starting the fire, I usually take a big dripping pan full of charcoal and put it in the oven in the kitchen range an hour or so before I want it, and by the time I have the kiln stacked, that is burning well and gives the rest a good start.

The same care must be used to have the color dry and china clean, that is necessary in any kiln. Do not allow the least bit of moisture in the fire-pot, as it will settle on the china and injure tinting and glaze.

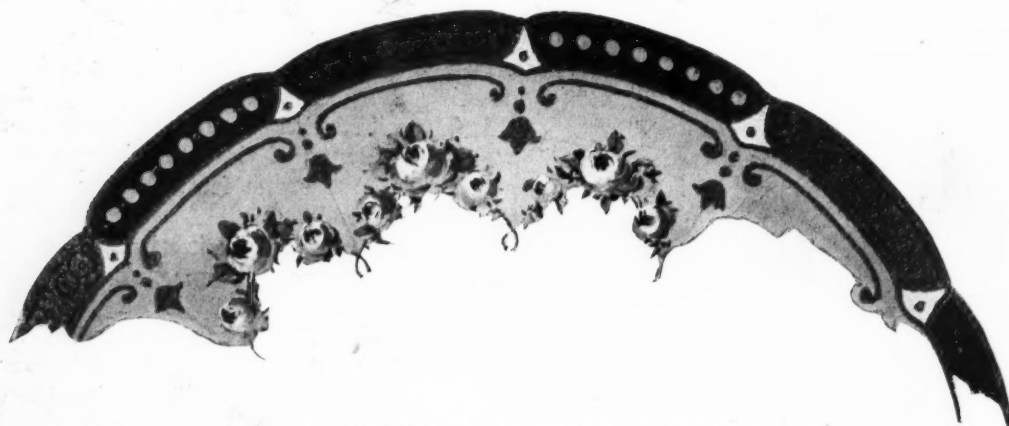
Stack carefully with stilts, or with unglazed portions touching. The closer the pieces are stacked without touching, the better they fire. I find more pieces can be put in at one time by putting plates and saucers flat, until stacked six high, putting the small pieces around the edge, and a grate in for the larger pieces.

Gold, enamel and lustre fire at the same time, and come out all right, if all are thoroughly dry.

After the kiln is well stacked and cover on, put a scrap of paper or cloth in the ventilator tubes, pile in the red-hot charcoal dividing it evenly on all sides, fill up to the top of the fire bricks with good coarse charcoal; wait a minute or two for the dust to settle, then open the ventilator and in a few minutes the charcoal will be red. Fill up, and stack on top of the fire-pot, and in an hour or little more you will have a good even heat.

Watch that all sides are heated alike and when you can look into the ventilator and see the "bright rose heat," do not put on any more charcoal. Let the kiln cool slowly.

Any cracks in the fire-pot, I fill with common clay. I also cover the grates and inside of the muffle or the fire-pot with a clay lining for which I use about a quart of water, a table spoon of powdered borax and clay enough to make a solution about like thin paint so I can apply it with a paint brush; after that is dry I fire red and never have any trouble with the iron muffle.

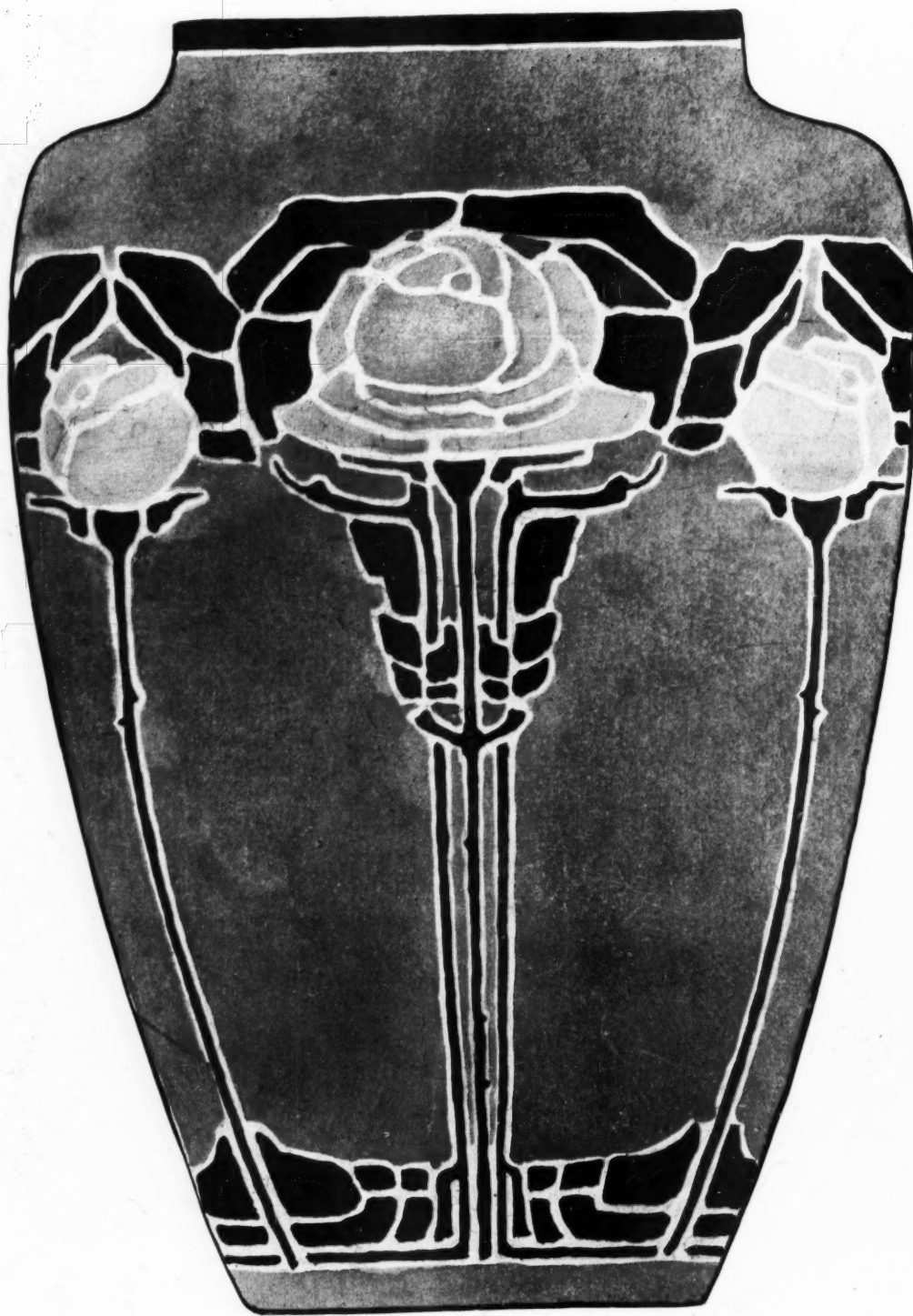


ROSE BORDER—F. ALFRED RHEAD

Roses in natural colors on lilac ground, alternate edge panels, black tracery on gold ground and white dots on dark blue ground. Gold edge.



NATURALISTIC WILD ROSE, SECOND PRIZE—E. LOUISE JENKINS (Treatment page 26)



DECORATIVE ROSE, FIRST PRIZE—MARGARET OVERBECK

TINT entire vase with Ivory tone, and fire. Draw design in India ink. Tint vase a warm light brown olive, use Moss Green with Yellow Brown; wipe out design and sufficient margin to leave ivory outlines.

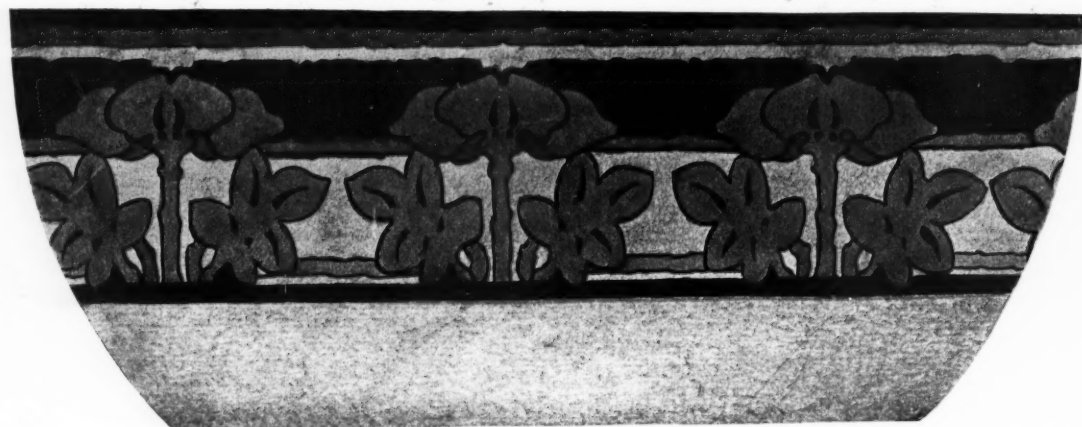
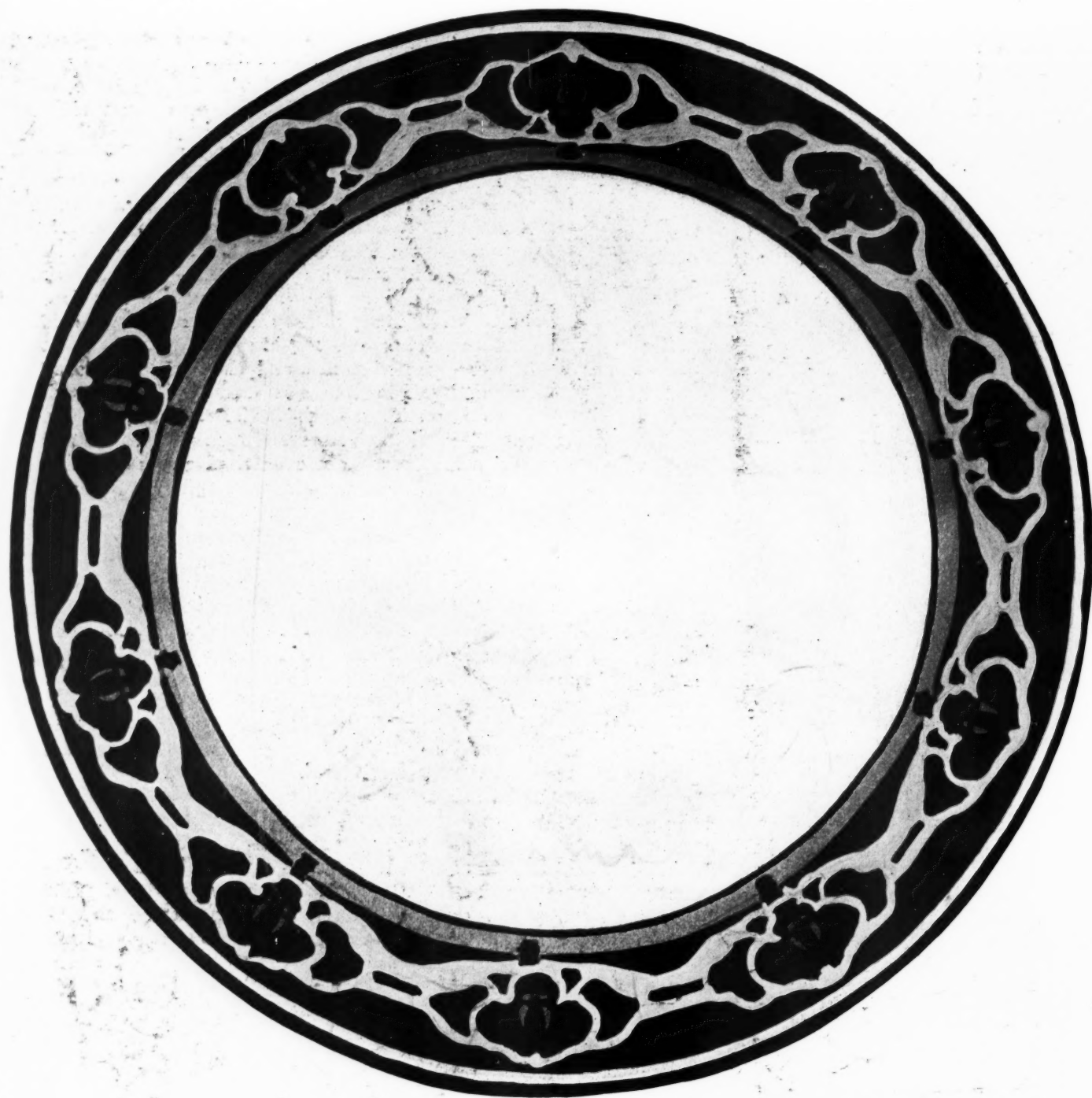
Paint leaves and stems in a darker olive. Tint roses either Yellow Brown with a touch of Pompadour, or reverse the proportions of Yellow Brown and Pompadour to make roses pink.



DECORATIVE ROSES, FIRST PRIZE—MARGARET OVERBECK

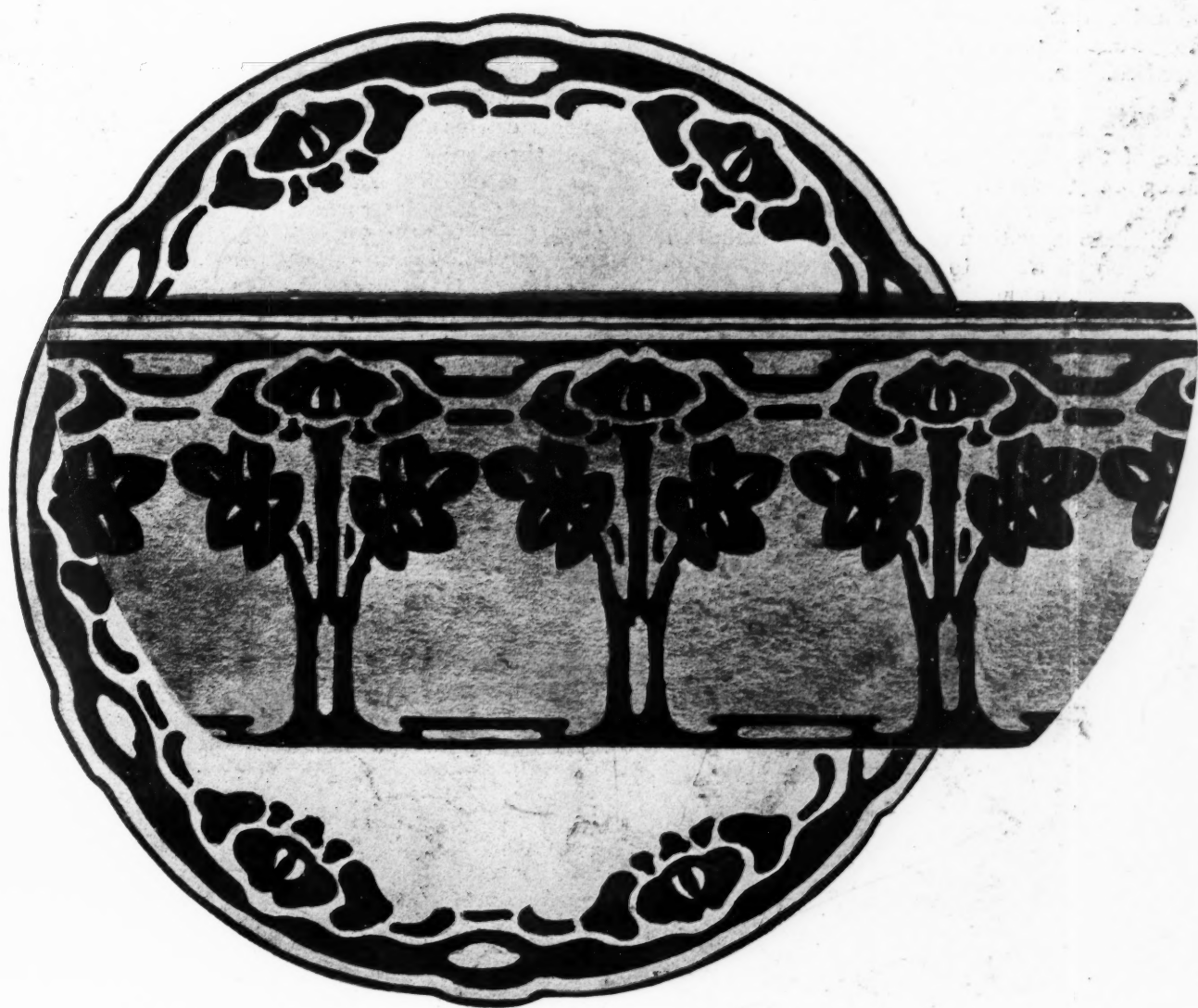
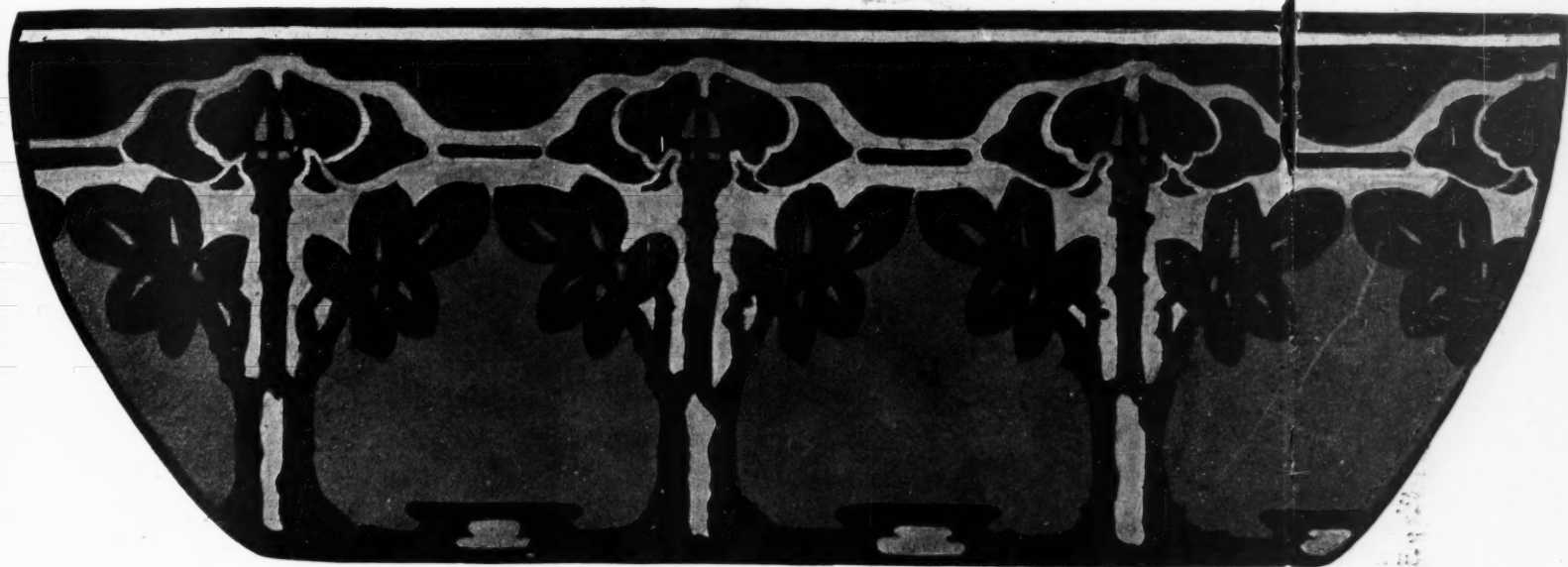
[WATER COLOR TREATMENT]

Tone paper first with Raw Sienna and Black. Draw study in ink and use Aligarin Crimson for roses, and Hooker's Green and Raw Sienna for foliage.



SALAD SET, FIRST PRIZE—MARIE CRILLEY WILSON

(Treatment page 42)



ANOTHER ARRANGEMENT OF SALAD SET, FIRST PRIZE—MARIE CRILLEY WILSON

TIN ENAMELED WARE.

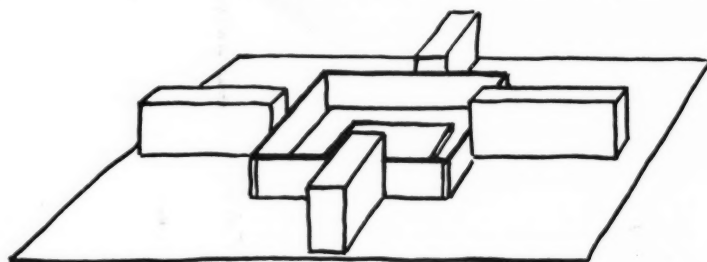
Charles F. Binns.

(THIRD PAPER.)

Tiles are so admirably adapted to tin-glaze work and there is such an irresistible fascination about making and decorating them that some instruction in the procedure will now be given. First of all a mold must be prepared, for if the tiles are to be properly set they must be quite uniform in size and thickness. Most tiles are made from pulverized clay by heavy pressure but this is not possible in the studio. The plastic tile, moreover, has many advantages, it is more like pottery and less mechanical in surface and is more easily glazed. The blank tile from which the mold is to be made may be formed either from clay or plaster. In the former case a perfectly true surface, such as a sheet of glass should be prepared and upon this the clay tile is set. If a sheet of clay be rolled out half an inch, or better, five-eighths in thickness a true form can be cut from it. A convenient size is five inches square though in this individual taste must rule. The face of the tile, the angles and corners must be perfectly square and true but the edges must taper upwards a trifle making the top face about one-sixteenth of an inch smaller than the bottom.

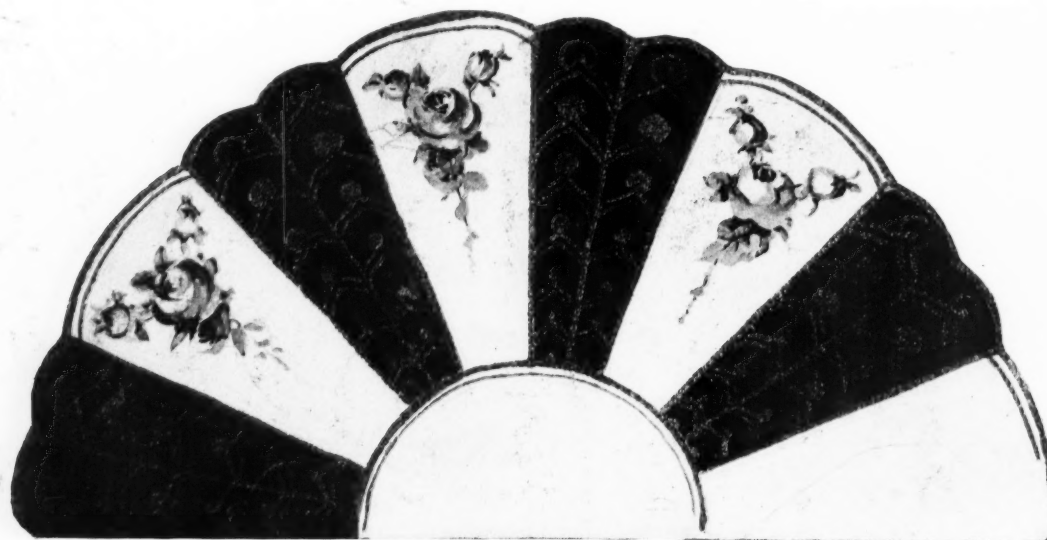
More accurate work can be done if plaster be chosen for the model as this can be turned about in the hands as a carpenter would a piece of board. A slab of plaster of the required thickness is poured and both faces are made true and parallel. With ruler and square the tile is now marked out and cut to shape, the edges being tapered as in the case of the clay. The model, whether of clay or plaster being ready for molding—in the latter case having been well soaped—four strips of wood are prepared, each about three inches longer than the tile and two inches wider. These are to form a frame to hold the mold. The model tile is now arranged on the glass slab and the wooden pieces set up around it on edge, leaving a space of an inch and a half or thereabouts on every side of the tile. The frame may be held at the corners with a morsel of soft clay, and four bricks, one against each board, will hold them against inside pressure.

Plaster is now mixed and poured as already described and when firmly set the boards are removed, the mold turned over and the tile model taken out. The mold is now ready for use but as it is advisable to have several of these a case should be made in order to avoid the tedium of preparing a new model each time. In making the case the same process is gone through except that the mold, thoroughly soaped, is set, face upward, on the table, the four boards placed around it and the whole filled with plaster to the depth of two inches. This will give a model tile fast to a platform of the size of the mold and one mold after another can be made from this, simply soaping it each time and placing the boards as before. It may happen that in the first pouring the mold and case will not separate. Plaster swells on setting and while this helps a mold to loosen itself from a case it causes the case to tighten in the mold when being made. If this happens the

*Tile model prepared for molding.*

mold should be broken rather than damage the case. New molds can easily be made but the case is more difficult and therefore more valuable.

A stock of molds being made, while these are drying, attention may be turned towards the clay. The main difficulty in making tiles is to keep them straight. Clay has always a tendency to warp and unless some steps be taken to prevent this it will be impossible to secure a level lot of tiles. The reason for the warping is the plasticity of the clay. It cannot be made to shrink evenly and therefore the mass twists. The remedy is to make the clay very porous. Tiles cannot be cast, they must be made from rather stiff clay. The necessary porosity is caused



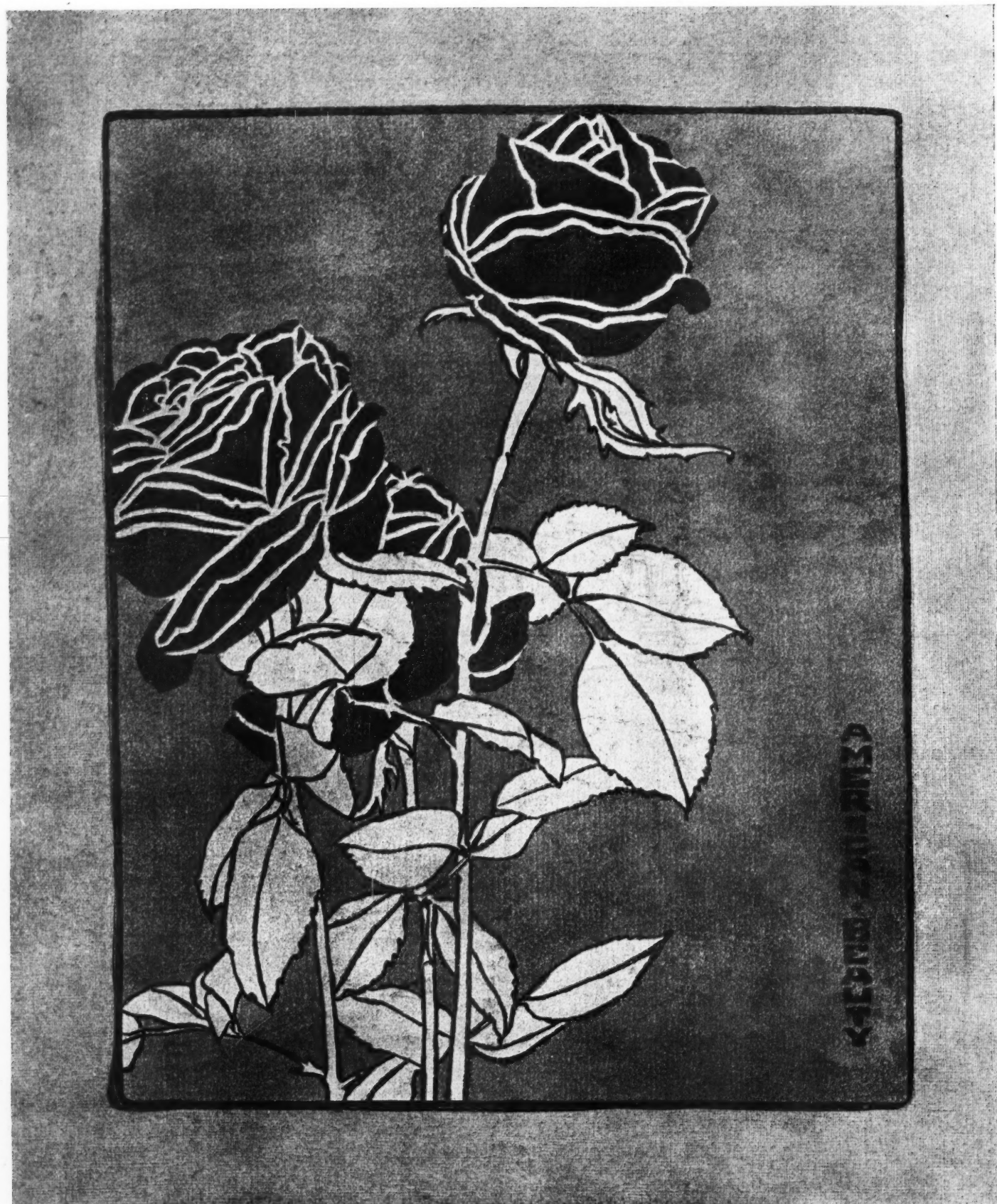
ROSES—F. ALFRED RHEAD

Roses in natural colors; panels, gold tracery on dark cobalt blue ground. Gold edge.



NATURALISTIC ROSES, SECOND PRIZE—MARGARET OVERBECK

(Treatment page 26)



DECORATIVE ROSE, SECOND PRIZE—MARY OVERBECK

MAKE all outlines and the flowers black. Place a little Black. Background rather light tone of Black with a light tone of Raw Sienna and a little Black over whole study. Leaves and stems Hooker's Green No. 1, with a little Carmine. When dry, wash over whole study with a bristle brush and water.

by the use of grog. Grog is the potters' name for burned clay, broken pottery and the like which is crushed to small fragments. Grog is troublesome to prepare but no artist who desires perfect work will grudge the labor.

When a beginning has been made in the production of pottery there is never any lack of broken pieces. These may be of the ordinary red clay or of any other clay, in fact if there be not enough at hand broken bricks will answer quite well but whatever is used it must be biscuit, not glazed. An ordinary pestle and mortar will do with which to crush the pieces and two sieves must be procured one of sixteen meshes to the inch the other of thirty-five or forty meshes. The pounded pottery is sifted through the coarser on to the finer and then the dust is sifted through the latter so that the resulting grog is what will pass through a sixteen and lie upon a forty or, as described in brief, 16-40 grog.

The dust is sifted out because if it were not it would render the clay too short for use. It is not possible to say exactly how much grog is to be added to the clay for no two clays are quite alike as regards plasticity. Generally speaking the dry clay and grog are about equal in

weight, making about three parts of grog to two of dry clay by measure. To insure a repetition of results some such proposition should be weighed or measured and the mass then worked up with water. The clay should first of all be crushed and sifted through the sixteen sieve. The working of the mixed material will prove the best guide, the rule being to add all the grog that the clay will bear. The more the better so long as the mixture be plastic enough to be worked. The clay and grog as prepared should be rather soft, a little softer than would be used for building or throwing.

And now to make the tiles. It is presumed that they are to be perfectly plain and not embossed. Any embossement must be prepared in the model.

The clay is rolled out into a sheet a little thicker than the proposed tile and from this sheet blank tiles are cut with ruler and knife of the exact size of the mold. If true sharp edges are expected these blanks must drop cleanly into the molds and yet fit closely. One of the blanks is transferred to a smooth plaster bat and the face of it is polished with a steel blade. A long kitchen knife will do. If the polishing presses down the edges as it is apt



DECORATIVE ROSE, SECOND PRIZE—MARY OVERBECK



SALAD SET, SECOND PRIZE—MARGARET OVERBECK

to do the overplus must be neatly trimmed off. One of the molds is now turned over on to the clay tile and gently lowered so that the sides are not dragged in entering, then the mold, bat and tile are turned over together, the bat removed and the blank tile lies snugly in the mold with its polished face beneath against the plaster. The tile must now be pounded and pressed firmly into the mold. Professional makers use a tool like a sand bag. It is a roll of sacking or cloth in form like a stocking. In the end there is a pad of wool or lint in the middle of which is a small bag of sand to give weight. This must be made of close grained goods so that the sand will not leak out. This weapon swung in the hand forms a very effective pounding tool and the clay is pressed close in to every angle of the mold. A wire modeling tool is now taken and three or four deep grooves are scored in the back of the tile and the surface is struck off, with a straight-edge, level with the mold. After drying for an hour or so a plaster bat is placed on the mold, the whole turned over again, the mold lifted off and the tile set to dry.

The tiles thus produced will need watching. Even with all the grog one can use they are apt to warp and a flat board should be kept at hand with which they may be pressed down once or twice. As they become harder there will be less tendency to twist. The plaster bats upon which they lie should, of course, be perfectly true.

On a large scale tiles are made by slapping pieces of clay into the mold but if the studio worker will make one tile by each method and compare the results no argument will be necessary as to the advantages of the plan described. It is a little more trouble but the tiles are all good and well finished at once, whereas by the piecemeal plan more time has to be spent on the tile after molding than would be spent as directed upon the clay beforehand.

The tiles are burned just as vases would be but care must be taken to have them perfectly dry and to fire very

slowly. Solid masses of clay need time to allow the heat to permeate. In the kiln they are best set on edge with a slight air space between. The tiles are thick enough to stand so and the bevel edge which was necessary in making the molds is not now needed so it can be scraped off or rubbed down.

(To be continued)

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TREATMENT FOR VASE, SECOND PRIZE

Mary Overbeck.

BODY of vase, dull olive, light wash of Yellow Brown with a touch of Pompadour on roses. Outlines and designs made of same mixture with more red. Outlines and stems of rose should be lighter than balance of design.

✻ ✻

TREATMENT FOR SALAD SET, THIRD PRIZE

Ophelia Foley.

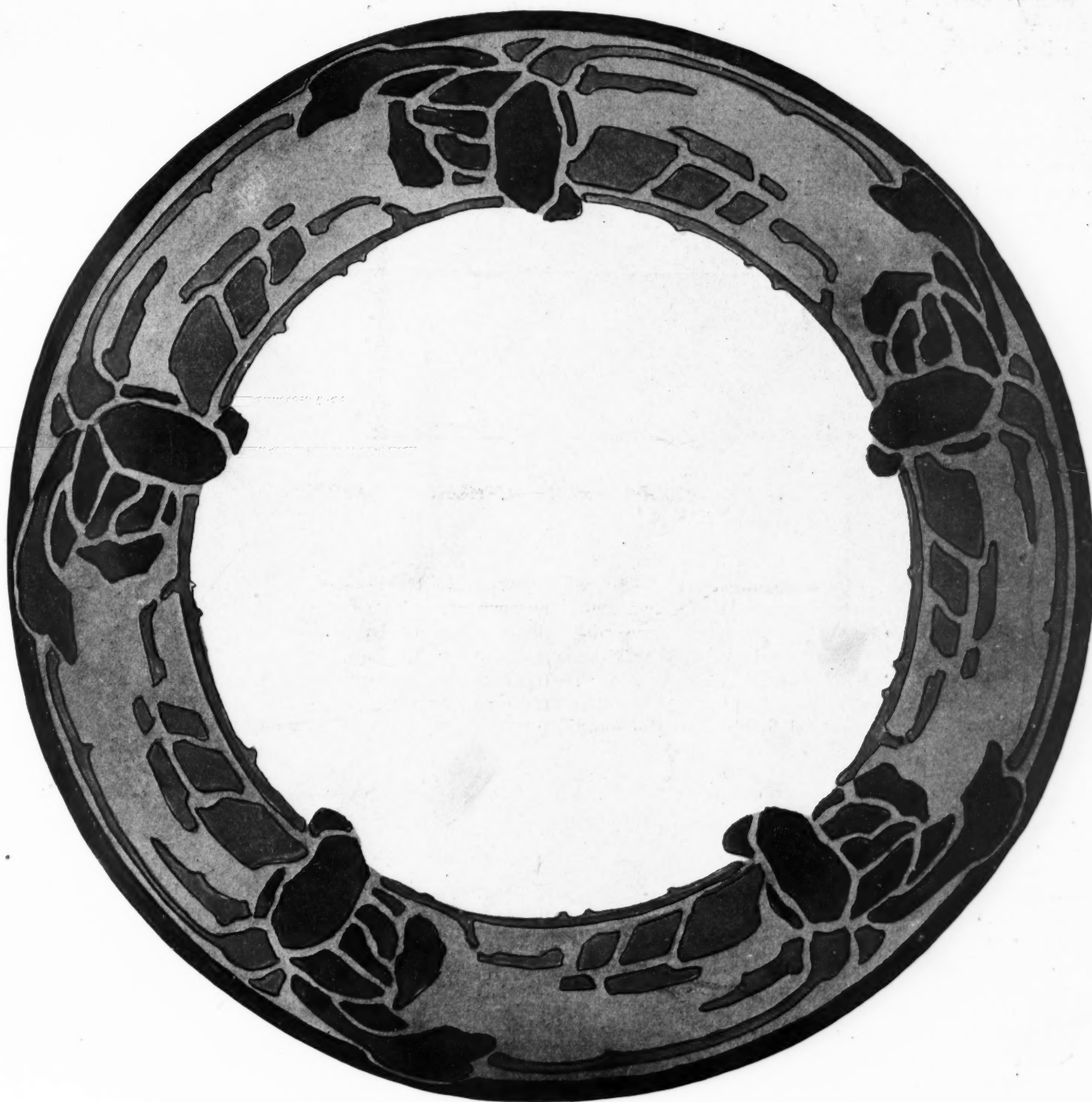
OUTLINE of rose, Pearl Grey, leaves and stems, Grey for Flesh. For second firing, Tinting oil and very little Yellow Brown over the whole, padding off nearly all of it from the flowers. Dust: Roses, $\frac{1}{4}$ part Ivory Glaze, $\frac{3}{4}$ Albert Yellow; background, $\frac{1}{4}$ part Violet, $\frac{1}{4}$ Albert Yellow, $\frac{1}{2}$ Pearl Grey.

For third fire, Leaves and stems, $\frac{1}{2}$ part New Green, $\frac{1}{2}$ Grey for Flesh. Yellow Red on the small background spaces.

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STUDIO NOTE

Mr. A. B. Cobden, Philadelphia, Pa., held his twentieth annual exhibition of the work of his pupils on May 17th to 19th, at his studio, 13 South Sixteenth street.



SALAD SET, SECOND PRIZE—MARGARET OVERBECK

First treatment.—Use Copenhagen Blue for leaves and background, and add to it Banding Blue for the flowers and band.

Second treatment.—Go over whole space with Meissen Brown and Yellow Red and fire. Outline design in black and paint flowers in Meissen Brown and Yellow Red, and leaves in Olive Green.

COLOR SCHEMES, SALAD SET, FIRST PRIZE

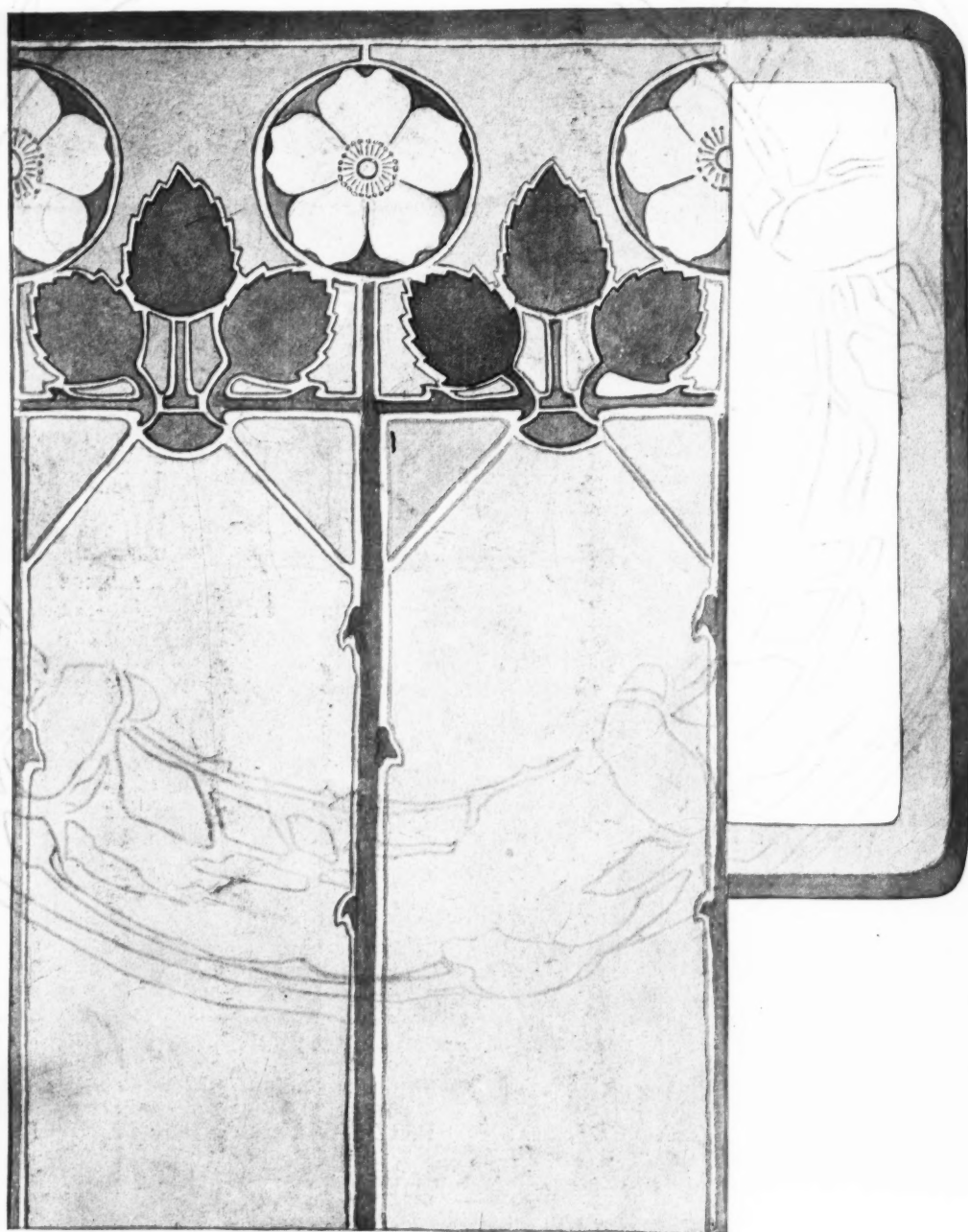
Marie Crilley Wilson

COLOR SCHEME No. 1. Tint ground Ivory with a touch of Black and fire. Paint rose and irregular dark band above dull blue either Copenhagen Blue or Dark Blue with a touch of Black. Paint rim, leaves and stems Moss Green with a touch of Apple Green and Black. In the horizontal openings at bottom of dish put same blue as at top—in vertical openings of stems near bottom put a touch of Capucine or Orange Red—also a touch may be put in the widest part of blue border, taking care always to leave a margin of the background. The straight lines connecting roses are green. The darker panels at base and light line next edge should be tinted again as for

first fire. Tint entire vase rich ivory tone and fire. Draw design in India ink. Tint vase a warm light brown olive, use Moss Green with Yellow Brown. Wipe out design and sufficient margin to leave ivory outlines. Paint leaves and stems in a darker olive, tint roses either Yellow Brown with a touch of Pompadour or reverse the proportions of Yellow Brown and Pompadour to make pink roses.

COLOR SCHEME No. 2. Tint light olive, design dark olive. Line just below edge, horizontal lines connecting roses, thorns just inside leaves and line just above base orange red.

COLOR SCHEME No. 3. Light and dark olive brown, darker outlines.—Rose, thorns and touch in openings, reddish violet.



DECORATIVE ROSE, THIRD PRIZE—ALBERT PONS

The wild rose a pale yellow, the background a grey green, and the stems, bands and leaves a darker shade, outlined in dark green.



DECORATIVE ROSE, THIRD PRIZE—ALBERT PONS

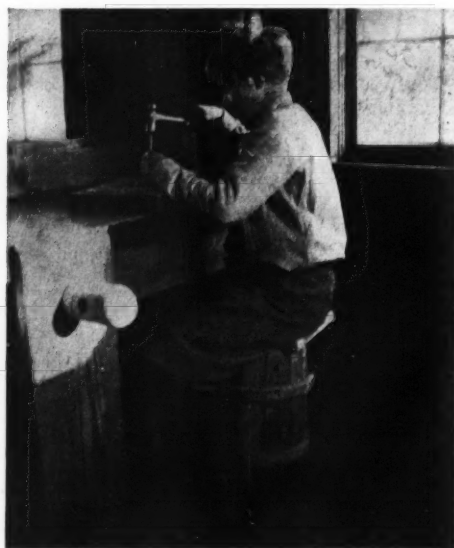
Roses yellow, background grey violet and leaves and stems a grey green.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



Method of holding tool in the making of a metal sconce.

THE MAKING OF A METAL SCONCE.

F. S. Sanford.

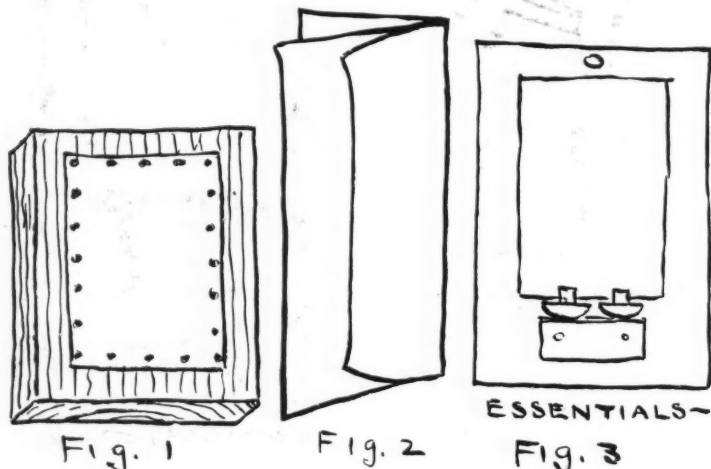
The following method of constructing a brass or copper sconce is simple and effective. It is really a kind of repoussé, although lacking the fineness and possibility of that method of workmanship. But as far as it goes it is honest and although rude may be handled in a most artistic manner.

It has these two great advantages, an extremely simple equipment and it does not require heating.

Procure a piece of soft board—pine, cypress, bass wood or poplar—or better still a 2" plank free from knots and measuring about 10"x15".

Gauge 19 or 20 is about right for the metal. Cut from this metal a piece large enough to allow $\frac{1}{2}$ " margin over the size required for your design and flatten carefully with the mallet. This piece is then fastened to the wood blocks with heavy tacks or roofing nails placed not less than 2" apart all around close to the edge.

By first placing the centre nails on each side and then working toward the corners one is more likely to prevent bending up in the middle. (See Fig. 1) I have given



several designs, all of them as regards the decoration, executed like the one we are to consider.

In designing for all of this metal work you will arrive at results most easily with the use of shears and a medium thick unglazed manilla paper.

By folding and snipping we can design outline forms in far less time than we could draw them. So in this case cut a sufficiently large piece of paper to cover your design and fold this paper lengthwise. Then cut the outline form as in Fig. 2, and so by cutting double you will produce a symmetric pattern. Now all designing is done on $\frac{1}{2}$ this sheet. Spaces must be planned for—reflector, border, decorated space and candle bracket. (See Fig. 3, 4.) The ornamental motive is then sketched in to its allotted space and finished with a clean black line. (Fig. 4.)

Now having this clear blackline upon one half the sheet it is a simple matter to transfer to the other half by rubbing hard on the back of the lines. The completed design is pasted by the two upper corners to the brass

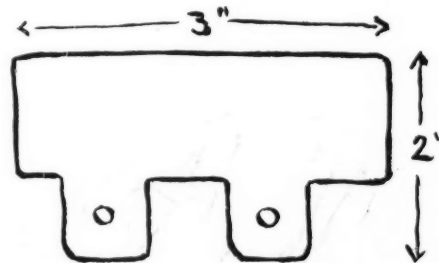


Fig. 4. Fig. 5

Fig. 6.

so that the outline comes well within the nail heads, and transferred by slipping a sheet of carbon paper underneath and going over the outline.

The stamping tool is a 9d nail filed to resemble Fig. 5, that is with the sharp point filed off squarely.

The background spaces, which are indicated by the dots as also the connecting lines, are all stamped in with this tool. The photograph of the boy at work shows the method of holding and striking this tool. The result is to depress and of course roughen the background and to raise the reflector and other parts in relief.

It is not desirable to get the stamping in regular rows but it is desirable to have it of even depth and scattered in a generally even way over the space.

There remains to pry off the sheet, trim it with the shears to the proper line and file and smooth these edges nicely.

Any humping in the middle or wrinkling of the edges may be lightly tapped out with a wood mallet.

The size of the impression of this nail stamp should

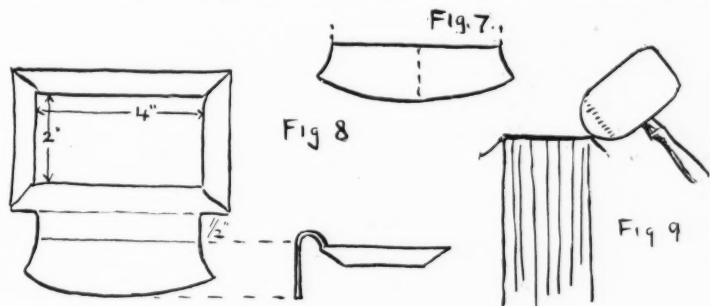
be varied according to the nature of the design—whether coarse in space or fine.

A could be done advantageously with a rather large end because the motive (the tulip) is open and large in design.

B and C will look best with a small point.

We have now to consider the shapes and construction of bracket and candle socket.

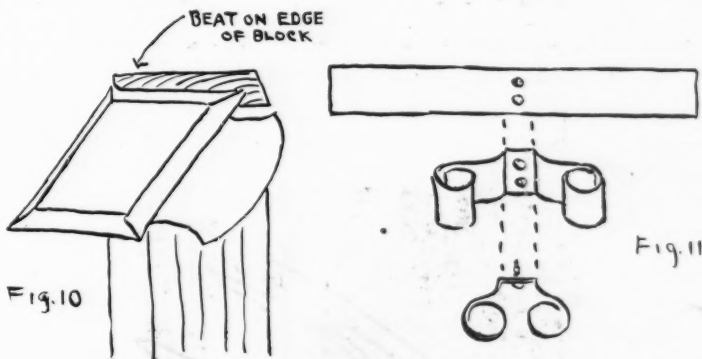
These parts in sconce B are a simple bracket form bent to a right angle, the lower part shaped to fit the space



allowed on the sconce back, the upper beaten upon a hollow block to form a saucer like shape sufficiently large and deep to catch the candle drippings (not less than 2" diameter). This also is the form of bracket used in sconce D. The socket is like those constructed for the candlestick except that it need have only two legs instead of four. (See Fig. 6.) In B this is rivetted like the description in the previous article on candlesticks, but in D it is simply tacked to the wood with the brass escutcheon pins.

The horizontal or tray parts of sconces A, C, and E are square cornered and consequently formed in a different manner.

As an example take the form given in A. Cut the lower part to fit the space allowed on the sconce back



(See Fig. 7) then extended from this is $\frac{1}{2}$ " of metal for the bend and this spreads to a tray form having a base of at least 2"x 4" and a $\frac{1}{2}$ " border.

Fig. 8 shows the complete pattern before bending and after.

This pan shape is formed by beating the border down over a square block as in Fig. 9 and then finishing corners as in Fig. 10.

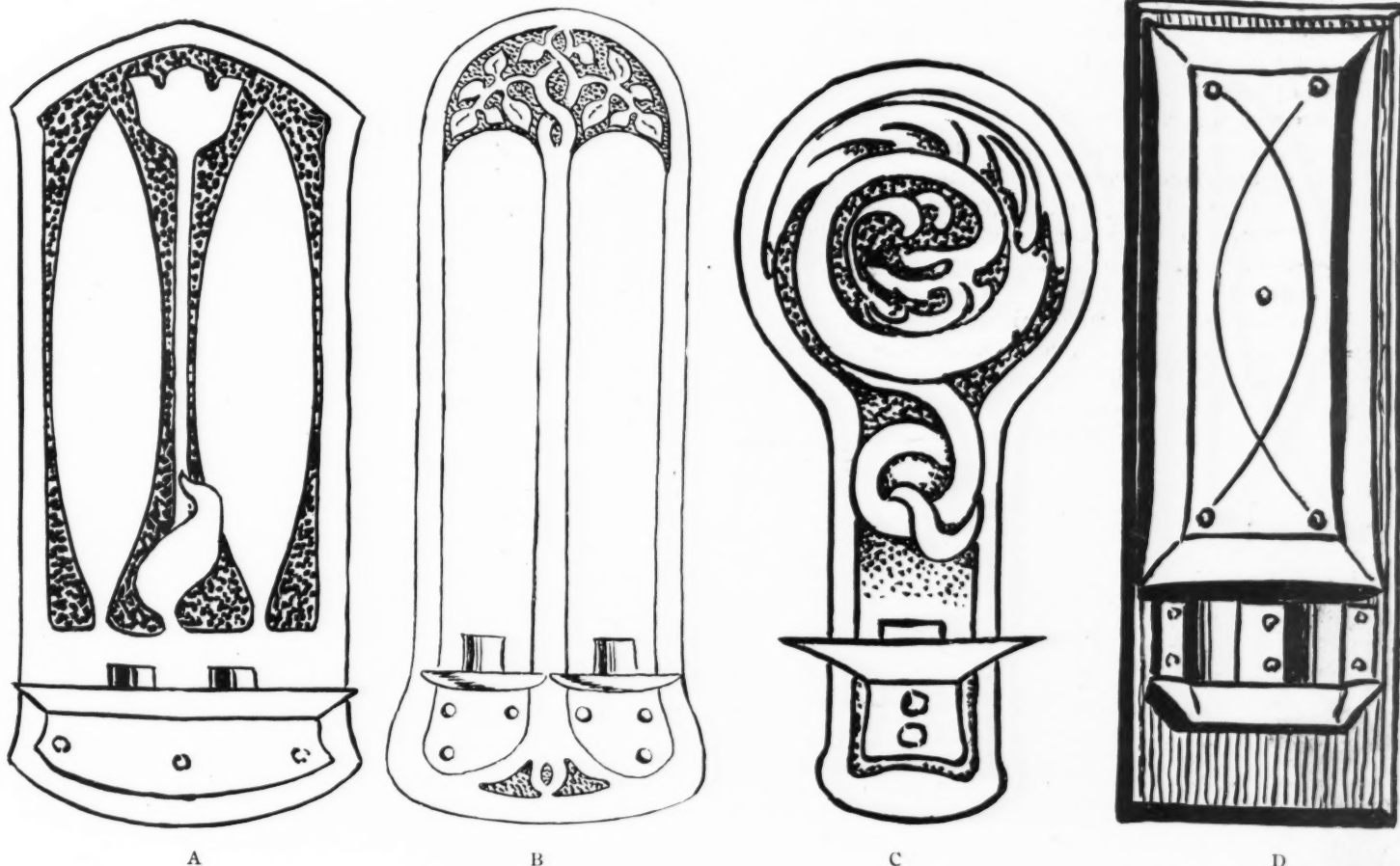
Sconces D and E have wooden backs, preferably well seasoned oak. These of course require saw, plane, etc., not given in our list of tools. Or you can get these cut to size by any carpenter.

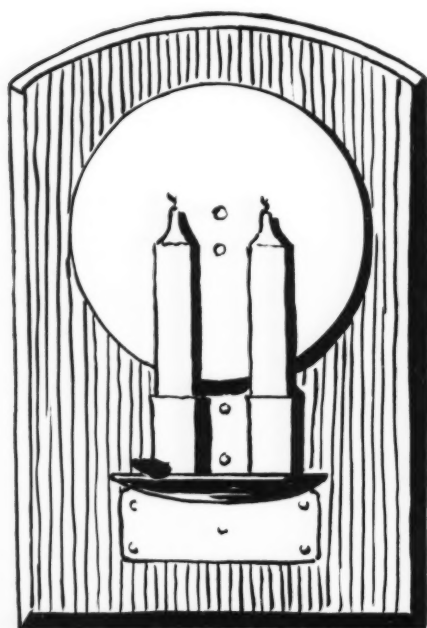
The edges have a $\frac{1}{4}$ " bevel.

The candle sockets in these sconces are made of 1" strips of metal coiled up around stick or directly around a candle.

Cut the strip 1"x 8", punch the two holes in the centre line vertically, coil up and bend with the pliers to resemble Fig. E, and fasten by small round head brass screws so that this piece may be taken off and cleaned.

Fig. 11 shows the strip and manner of forming. The reflector in sconce D is a disk of metal beaten to a shallow





E

concave curve. The reflector in E is simply a large tray with two stamped lines upon it to break up the surface.

Before attaching the metal to the wooden backs, stain these with a dark grey green, grey brown or black oil stain made by diluting common oil colors with linseed oil. A good selection of colors is black burnt umber, bright green, burnt sienna. The first coat is rubbed off thinly

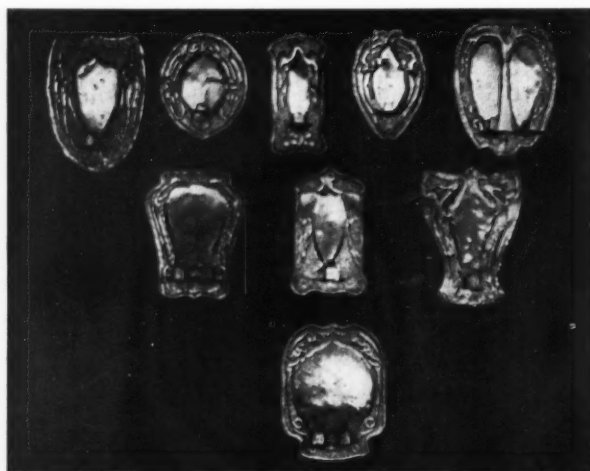


Fig. 12

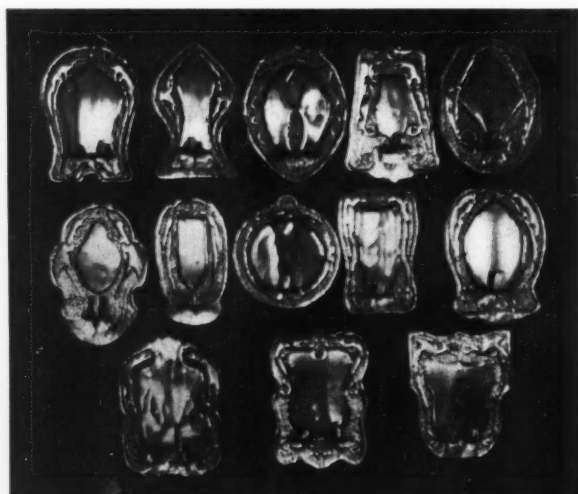


Fig. 13

with clean rags, the second allowed to stand for a few hours and then rubbed off.

Sconces A, B, and C may be stained an antique green by using the following chemical solution:

- 1 part ammonia muriate.
- 1 part ammonia carbonate,
- 12 parts cold water.

Clean the metal thoroughly. Brush over it the solution and dry and apply again and again until the proper thickness of rust is produced.

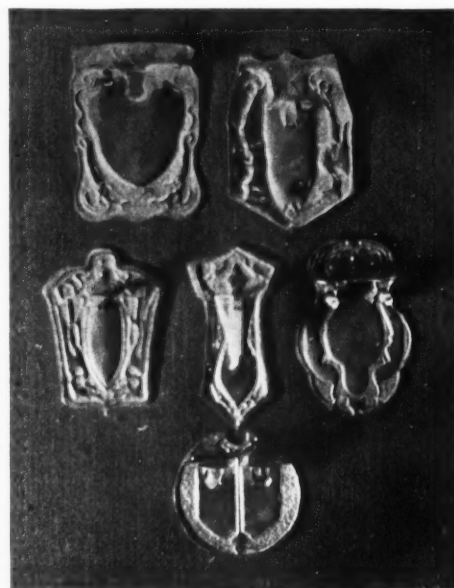


Fig. 14

Many other forms and combinations of metal and wood, as in Figs. 12, 13 and 14, will be suggested to the worker as he proceeds.



ANSWERS TO INQUIRERS

B. B.—The best cabinet makers glue is used in bindings books. Soak the glue over night and, just before it is needed, work in boiling water until it is smooth and clear, of rather thin consistency.

Mrs. S.—Holes in the edges of your leather cover could best be made with a conductor's punch having a large or small tooth. For holes in the cloth, use an agate pointed stiletto.

M. P.—To stain a green background on your cabinet, mix a little chrome yellow, a little Prussian blue, and some light red or black with benzine or turpentine. Cover the whole surface with this, using a soft cloth and rubbing well into the wood. A brush would make a streaky effect. Be sure to fill in every crevice and rub down to a clear even tone. If there are any markings in the wood this process will bring them out. Avoid the effect of paint. If your mixture is too thick, dilute it, if too thin, put on another coat. Several days are required to dry this stain. For a finish thin beeswax with turpentine over heat, until it is like cream and apply sparingly with a soft cloth, rub off to a thin even tone.

T. K.—Acid coloring for metal is more permanent but very beautiful colors are produced on copper by polishing well with powdered rouge and

oil. Then apply a gentle heat with a Bunsen burner, taking care not to get the metal too hot.

J. T.—A fine grained wood is the best for burning. Basswood and white wood are usually used.

BASKETRY—Rattan grows in tropical forests where it twines about the trees in great lengths. It is numbered by dealers according to its thickness, and Nos. 2, 3 and 4 are the best sizes for small baskets. For scrap baskets 3, 5 and 6 are the best sizes. It must be thoroughly soaked before using.

Raffia is the outer cuticle of a palm and comes mostly from Madagascar. It is advisable to wash the natural colored raffia in warm water with pure white soap, rinsing well and letting it get almost dry before using.

E. B.—Polish the ebony, by putting on two coats of copal varnish; when this is dry, rub quite smooth with fine pumice stone. Put on another coat of the varnish and rub with rotten stone. Clean and put on a flowing coat of best spirit copal varnish, when this is quite dry, polish with chamois and the palm of the hand.

T. C.—The blue color in turquoise is sometimes though not always unstable. The original, which has been bleached or exposed to sunlight, can sometimes be restored by immersing it in ammonia or by wearing the stones in such a way that they come in contact with the hand.

K. S. T.—Armenian cement has been used by the Oriental jewelers for many years. It is made by dissolving 10 parts of gum mastic in 60 parts of grain alcohol. Dissolve separately 20 parts of fish glue in 100 parts of water by slowly heating; add to this 10 parts of alcohol. Then dissolve 5 parts of ammoniacal gum in 25 parts of alcohol. Mix the first solution with the second and stir well together, add the third solution and stir. The whole must then be treated over hot water and reduced to 170 parts by evaporation.

C. P.—The leather must always be thoroughly dampened, before the color (spoken of in Miss Wilson's article) can be used.

K. R.—The ordinary coppers make a fast nankeen colored dye. Dip your material in this and then in the indigo both for dull greens.

Mrs. W.—The gilding of a mirror frame is quite a difficult undertaking. The frame must first be sized carefully then the gold leaf applied. Later we hope to have an article on "The making of a mirror frame."

T. O.—Aqua Regia is made from equal parts of nitric acid and muriatic acid mixed; sometimes 2 parts of nitric acid to one part muriatic is used.

W. H.—Etching can be done on steel with a solution, made by mixing one ounce of sulphate of copper, one quarter of an ounce of alum, and one-half a teaspoonful of salt reduced to a powder, with 1 gill of white wine vinegar and 20 drops of nitric acid. This solution will also give a frosted surface to the steel.

Mrs. C. Clute.—Address The Hingham Society of Arts and Crafts, Hingham, Mass. The industry of making Bayberry candles was revived by them. There was an article in Good Housekeeping last fall on the making of a Bayberry candle, but we do not know of any book on the subject now.

ANSWERS TO CORRESPONDENTS.

S. M. H.—Liquid silver is used the same as liquid bright gold. Use from the vial as it comes, if too thick to go on smoothly thin with oil of lavender, if too thick it rubs off after firing or forms crackled lines, if too thin it may be put on and fired again, firing should be the same as for liquid gold or lustre, a medium hard fire. The blurred effect comes either from being put on too thick, moisture on the china or handling after it is put on; the hand should never touch lustre or liquid bright gold or silver. Use always a soft old piece of silk. If once blurred no succeeding fire will improve it. Better put a tracing of gold over the blurred silver.

G.—Section of Chinese plate, September 1899, page 92, all black spaces and outlines should be gold. The flower forms in pink flat enamels of two shades. The leaf scrolls in Apple Green flat enamel and an Olive Green flat color. The dotted background should be an ivory tint, in the border it may be a deep yellow or a deep blue or green. Some touches of this border color must be introduced somewhere in the flower forms. The design on the gold ground in the border may be white if the background is yellow, or if a darker color is used, then introduce Deep Yellow, Turquoise Blue or a rich Yellow Green. This design would also be very effective carried out in gold and red only, on an ivory ground. We will endeavor to give as handsome plate borders in the new style as possible.

G. B.—The best way to know what any artist who makes his own colors uses for rose painting is to write to him personally to recommend the proper colors. Each one has his own specialty and only he and his pupils can tell you the names of the colors. You do not say what effect you wish, so we can not suggest what color to wash over Ruby to tone it. Yellow Brown with a touch of Silver Yellow should give a tint similar to champagne color.

Mrs. C.—Your color which chipped off on the handle was probably too thick, especially if you used Ruby over Black. When ground color begins to chip it is useless to refire as it will continue to chip. Nothing will remove

such a heavy color even Hydrofluoric Acid, without ruining the piece. The only thing to do is to fill in the chips with finely ground china mixed with Silicate of Soda, then paint it to match the color and varnish it.

Mrs. W. H. H.—To dust a painting when partly dry means to take powder color and brush it over the painting till no more will adhere, then brush off the surplus.

Mrs. S.—The use of enamel in retouching flowers has been entirely discontinued.

P.—For tinting with Iron Reds, add $\frac{1}{4}$ to $\frac{1}{2}$ flux. The more flux the lighter the tint.

Mrs. N.—Underglaze painting is painting on the "biscuit" or unglazed china, then glazing and firing at a temperature much higher than overglaze or painting on the glazed china. Gold in powder form comes both fluxed and unfluxed. Tinting oil and grounding oil are quite different. Tinting oil is used for light tints and grounding oil for heavy dusted color. Burnishing sand is a fine white sand which comes specially for this purpose. The Agate Burnisher is used on the flat side for large surfaces, on the point for lines and small spaces. Liquid bright gold can be used over fired color only, and then only over light tints. The conditions of the prize competitions will be found on the back cover of KERAMIC STUDIO.

R.—Gold will fire out, or rather *in* if over fired; it looks then a pale thin yellow which will not burnish. Red fires with a blueish tone if fired too hard but should be fired hard enough to glaze. No painted china is properly fired if it has not a good glaze, the higher the better, except for mat colors. If the gold looks pale and thin but still burnishes, it was put on too thin. Reds are liable to fire out and must be painted a little stronger than you wish them to appear. If Carmine or Rose put on medium heavy come out the right color, not too blue or too bricky, you have fired right.

Mrs. E. G. F.—Add a little deep blue green to your greens if too yellow—ivory black may be used with greens to grey them if desired.

The fruit borders in January KERAMIC STUDIO are supposed to extend around the entire rim of plate.

Mrs. L. N.—The best color to use over the pearl grey on the plate where it has destroyed the reds would be a green or delft blue, but doubt if you would obtain entirely satisfactory results as the glaze is already loaded with flux from the grey and reds.

L. G.—You will find articles on conventional work in KERAMIC STUDIO also in the Class Room, October to present date. Plain tints may be obtained by tinting, grounding or dusting, tinting is of course padded, see articles in next Class Room. The only remedy where yellow eats up red in firing is to retouch with the red alone rather heavily. A kiln may be fired as often as desired, naturally the more often it is fired the quicker it will wear out.

Mrs. H. D. W.—Gold may be removed with Hydro-fluoric acid, but the acid is dangerous and the glaze is also removed. Try aqua regia and save the washings, possibly they might be made up into working gold by following the recipe in KERAMIC STUDIO, we have never tried it.

M. G.—As a general rule the names of colors of all makes correspond or nearly so but some individual makes have their specialties which do not exactly correspond with anything else. The principal differently named colors which correspond to some degree to La Croix colors are as follows:

Albert Yellow—a mixture of Jonquil and Orange Yellow.

Grey Green—Celadon—or for painting, Pearl Grey with a touch of Moss Green and Delft Blue.

Royal Green—Emerald Stone Green and Moss Green mixed.

Neutral Yellow—a mixture of Ivory Yellow, Capucine and a touch of Black, giving a greyish olive yellow.

Orange Red—Capucine

Pompadour Red—Carnation No. 1.

Blue Grey or Copenhagen Blue—Delft Blue with a touch of Black.

Chestnut or Hair Brown—Meissen Brown or Brown 14 with a mixture of Yellow Brown and Carnation to make a reddish warm tone.

Rose—Carmine 2.

Finishing Brown—Brown 14.

Royal Purple—Ruby Purple with Dark Blue.

Banding Blue is a pure bright blue which does not correspond with anything in La Croix color. Shading Green is Dark Green 7. We know of no list of colors corresponding with the La Croix make exactly. You will have to use your judgment as to what color effect is intended and usually you can find something in La Croix which will approximate. Any special color we will try and describe to you if you will inquire. Powder colors are mixed to the consistency of tube colors with an oil composed of 6 drops oil of Copaiba to one of oil of Cloves, then thinned for painting with spirits of turpentine. If you have only subscribed recently we would advise you to send for back numbers containing the "Class Room" from the beginning, October 1905. You will find in these articles every detail of the work of mineral decoration. For dark red roses in La Croix use Ruby Purple with Carmine 1 and 2 in high lights and a touch of Black or Dark Green 7 in shadows. For pink roses Carmine 1 and 2, Apple Green in greyish shadows, Jonquil or Orange Yellow in creamy tones.

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